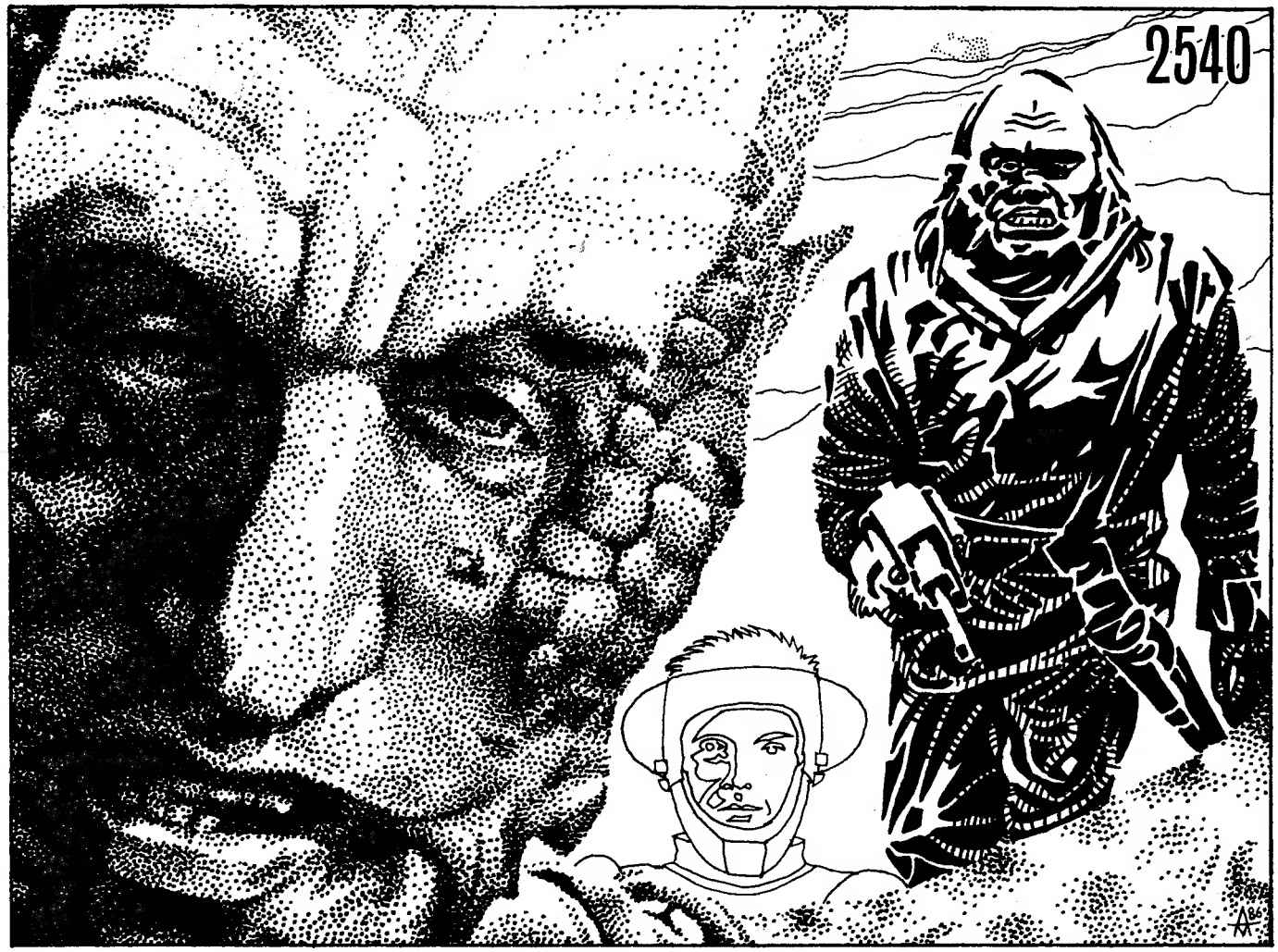
FRONTIER IN SPACE

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

£2 UK $3:95 USA
rec price Issue 20

code: 000~ Malcolm Hulke



To avoid colliding with an Earth cargo ship in flight, the Doctor materialises the TARDIS in its hold. When he and Jo emerge to explore, the air is suddenly pierced by a high-pitched warbling sound. On the ship's flight deck, another vessel appears on the scanner, and the two crew-members identify it as a Draconian battle cruiser. The crew then encounter the Doctor and Jo, seeing them not as they really are but as Draconians - a race of reptilian humanoids. Jo, on the other hand, sees one of the crew as a Drashig. The Doctor suffers no hallucinations, but this does not save him and his companion from being locked up. The ship's captain sends an SOS to Earth.

On Earth, the World President is trying desperately to maintain peace with the Draconian Empire. She meets with their Ambassador - the Emperor's son - who complains that Earth ships are continually attacking Draconian vessels. The President makes a counter-charge against Draconia...

Aboard the cargo ship, the Doctor deduces that this is the 26th Century, a time when Earth and Draconia are in dispute over the frontier between their two empires - a dispute which could lead to interplanetary war. He thinks there is a third party involved due to the image-inducing noise, but does not know who they are. As the alien vessel approaches, the cargo ship crew decide to use the Doctor and Jo as hostages. However, when the air lock is breached and the crew see the invaders as Draconians, the Doctor sees them in their true form - Ogrons! The Ogrons stun all aboard and make off with the cargo and TARDIS.

A rescue ship arrives and takes the Doctor and Jo to Earth. There they are brought before the President, who accuses them as Draconian agents. Both the Doctor and the Draconian Prince deny this. The travellers are locked up, but the Prince, convinced they are acting under orders from the President's military adviser, General Williams, has the Doctor kidnapped. The Time Lord is taken to the Draconian Embassy, but manages to escape - only to be re-captured by Earth security. No sooner is he back in prison than it is attacked by Ogrons. The creatures are beaten off by Earth troops. Once more the Doctor tells his story to the President and again it is disbelieved. He is sentenced to imprisonment in a penal colony on the Moon.

A Commissioner from Sirius 4 - in truth the Master - tells the President that the Doctor and Jo are wanted felons on various other worlds. The President transfers Jo into his custody.

On the Moon, the Doctor meets Professor Dale, a fellow prisoner. They try to escape, but find themselves trapped in an airlock with the oxygen being drained out. The Master arrives and saves the Doctor's life, reuniting him with Jo. However, he then locks the pair up aboard a stolen spaceship. Once in flight, the Doctor again attempts to escape. In the confusion, the ship veers off course and is boarded by a party of Draconians. A state of emergency now exists, and the Master's vessel has violated Draconian space - the penalty for which is death. They are all taken on board the Draconian ship, where the Master secretly activates a homing device. The signal is picked up by the Ogrons in their own craft.

Arriving on Draconia, the prisoners are taken before the Emperor. However, the Doctor has been to this planet before, and he is able to convince the Emperor of the truth of his story. This is made concrete when a party of Ogrons attacks and the Doctor captures one, although the Master escapes. The Doctor, Jo and the Prince set off for Earth, but on the way they are attacked by the Ogron ship and Jo is captured. On reaching Earth, the Doctor finally convinces the President that he is telling the truth. He then leads the Prince, General Williams and a party of troops on a mission to the Ogrons' home world. There they are captured - not by the Ogrons, but by Daleks!

The Master persuades the Daleks not to kill the Doctor but to let him suffer by witnessing a war between Earth and Draconia. The Doctor's party is locked up with Jo, who has stolen the device used to create the hypnotic illusions. The Doctor turns this on an Ogron guard, who then sees him as a Dalek. Once the guard has freed them, the Prince and General Williams leave to warn their respective planets of the Daleks' plan to conquer the galaxy by causing war between the two empires.

While heading for the TARDIS, which was brought here after the raid on the cargo ship, the Doctor and Jo are ambushed by the Master and Ogrons. They escape by activating the Master's hypnotic device and causing the Ogrons to panic, but the Doctor is wounded by a shot from an Ogron gun. Jo helps him into the TARDIS, where he sends a telepathic message to the Time Lords...

-41-

(ON TELECINE)

D.. CONI.K .AINCE: A ship

DOCTOR WHO leads the way, and they continue their journey. They walk out of SHOT.

MIX O:

Another Place.

DOCTOR WHO and his party walk into SHOT, suddenly DOCTOR WHO stops.

.ILLIAMS: What is it?

DOCTOR WHO: I don't know. I had a feeling. Some kind of premonition.

DOCTOR WHO looks round.

CUT TO:

DOCTOR WHO's P.O.V. of rising ground all around them. He sees no-one.

CUT TO:

DOCTOR WHO and his PARTY.

.ILLIAMS: Doctor! Are you all right?

DOCTOR WHO: (DISTRACTED) Yes, yes. Come on.

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-42-

(ON TELECINE)

DOCTOR WHO, moves forward. Suddenly the M.STER steps out from cover some distance ahead of him.

M. TER: (C..LLING) Hello, Doctor! There you are at last.

DOCTOR WHO and his party stop.

.ILLIAMS: (C..LLING) Surrender or you'll be shot down!

.ILLIAMS and his GU.RDS raise their blasters.

DOCTOR WHO: No. He's unarmed.

M.STER: (C..LLING) Unarmed, Doctor, but not unaccompanied. I've brought some old friends to meet you.

.. D..LEK glides from behind cover to stand beside the M.STER.

M. TER: Don't do anything rash, Doctor. Look around you.

The M.STER makes a sweeping gesture to the rising ground to either side of DOCTOR WHO and his party. DOCTOR WHO looks to one side.

CUT TO:

DOCTOR WHO's P.O.V. of a D..LEK.

CUT TO:

DOCTOR WHO, as he turns to look elsewhere.

CUT TO:

(1 next)

- 42 -

- 43 -

(ON TELECINE)

DOCTOR WHO's P.O.V. of a D..LEK in another place.

(Repeat and repeat, with faster and faster cuts, until we seem to have seen very many D..LEKS.)

CUT TO:

DOCTOR WHO and his party.

.ILLIAMS: (TO GU.RDS) Open fire!

Before the GU.RDS can fire, they are instantly blasted down by the D..LEKS. .ILLIAMS tries to raise his blaster, but DOCTOR WHO knocks it from his hand.

DOCTOR WHO: It's no good.

DOCTOR WHO walks forward to meet the M.STER and the D..LEK, a defeated man.

/5C D3 C1 1A/

/* Note. TARDIS NOT SEEN IN/

22. OGRON CIT .E., M IT ...

92. 1A
Wide shot with D..LEKS f/g., to include the others rear & hold them fwd.

(.. D..LEK ..D.. THE M.STER .ALKS .ITH DOCTOR WHO, .ILLIAMS, AND THE D..CONI.K .AINCE 'S MAI ORON'S OGRON GU.DS)

D..LEK: Doctor, you are in our power. You will be taken to the planet of the D..leks and you be exterminated.

(5 next)

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-44-

(on Cam. 1 - Shot 92)

M.STER: No. Not yet.

D..LEK: (TO M.STER) You will obey the D..leks.

93. 5C
3s. WHO/M.STER/D..LEKS

M.STER: This man has long been my enemy, as he has been yours. He does not fear death. I wish him to suffer a far worse punishment. By skill and cunning has brought about the war that will leave you masters of the galaxy.

94. 1A
2s. M.STER/D..LEK
Leave him with me so that he can see the results of that war. Let him see the galaxy, including that planet Earth he loved so well, in ruins.

95. 5C
MCU D..LEK
Then exterminate him.

D..LEK: He will remain your prisoner until the war is concluded. Then you will bring him to us, and we shall exterminate him. We shall return to our planet and prepare the army of the D..leks.

(DOCTOR WHO)

97. 5C
2s. WHO/M.STER

DOCTOR WHO: (TO M.STER) I suppose I should thank you. After all, you seem to have saved my life.

M. TER: Not for long, Doctor. It will be a very short war. (TO THE OGRON) Take them away.

STOP RECORDING

/1D 2E E1 3./E F/E/

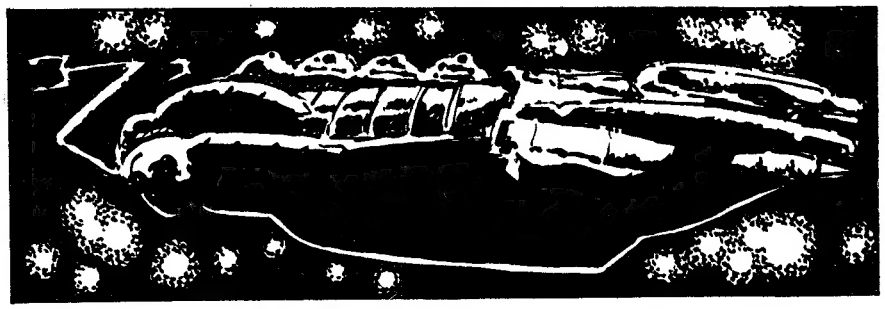
98. 1D
Wide PC, with OGRON rear. Then include GROUP.

(HE HOLD I.. HE GROUND .S .EN FILLED IT.

(2 next)

- 44 -

REPRODUCED BY ARRANGEMENT WITH BBCtv



STORY REVIEW

Tim Robins

'Frontier in Space' is a bold, mostly successful foray into the field of space opera - a novel enough direction for 'Doctor Who', even after ten years of the series.

The adventure is a blend of the sixth season's 'The Space Pirates' (Serial "YY") and 'Star Trek's perennial Federation-Klingon confrontations. Added to this is a pleasingly bleak vision of the future that owes much to Orwell's '1984', with a drab functionalism that foreshadows 'Moonbase 3' - Barry Letts' and Terrance Dicks' later unsuccessful attempt at a realistic science fiction series. The result, however, is firmly set in the Pertwee mythos. It is laced with verbal and visual continuity references, ranging from conversations about UNIT, the Brigadier, the Doctor's exile and previous confrontations with the Master to Jo's hallucinations of a Sea Devil, a Mutant and a Drashig.

In many respects, 'Frontier in Space' is the celebration of 'Doctor Who' which 'The Three Doctors' (Serial "RRR") failed to be. Yes, it's all here: the Master, Ogrons, Daleks, Space (hopping from Earth to the Moon to Draconia to the planet of the Ogrons) and Time (the story takes place in the 26th Century, developing the history of Mankind established by 'Colony in Space' (Serial "HHH") and 'The Mutants' (Serial "NNN")).

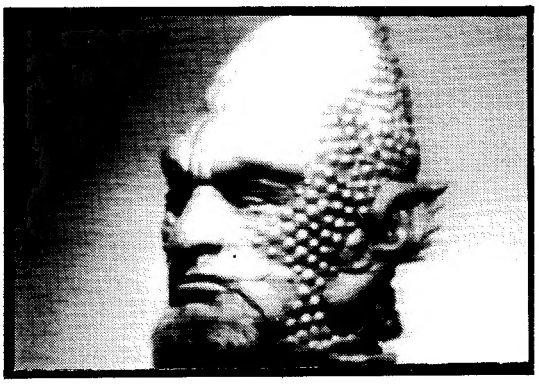
Ostensibly, the story was constructed around a handful of spaceship models bought as a job lot from Gerry Anderson. Whatever the BBC paid for them, they weren't really worth it. Too small to give any sense of size or scale, they are manipulated with all the conviction of squeezy bottles suspended on pieces of string. But model work has never been one of 'Doctor Who's great strengths, and luckily the story doesn't suffer unduly because of the occasionally not-so-special special effects. Making up for the deficiencies elsewhere, John Friedlander contributed some marvellous masks for the alien Draconians.

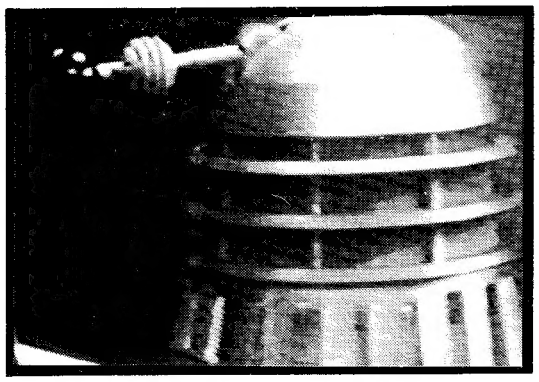
The influence of Barry Letts and Terrance Dicks is apparent in the plot, with its 'height of empire' setting and the presence of yet another moral for formative young minds. This time the message is that fear breeds hatred, bigotry and war. It is not intrusive, but as usual is imperfectly worked out and over-simplistic. The ending, which reveals the Daleks as manipulating human and Draconian minds, destroys any chance the story has of standing as an indictment of racism. Now the message becomes: good races shouldn't hate each other because evil ones will take advantage of the conflict. This is a far cry from the potential multi-cultural perspective voiced by the Draconian Emperor: "We must respect the customs of our guests, strange though they may be."

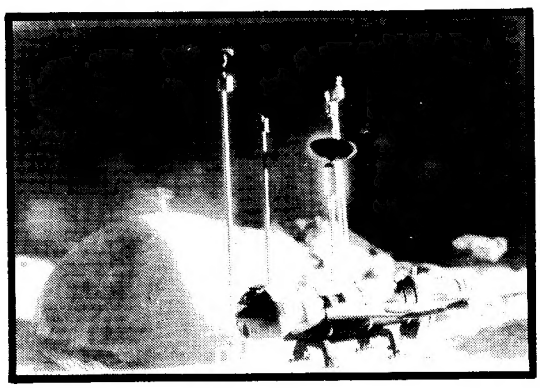
A problem with the story's liberal argument - that misunderstanding, fear and bigotry will vanish once we perceive the facts of a situation - is confronted during the Doctor's interrogation by General Williams. Williams refuses to believe the Doctor's tale of the Ogron attack on the space freighter. "I prefer to put my faith in the Mind Probe". But when the machine corroborates the Doctor's story, Williams still doesn't accept it. The Doctor describes the nature of the problem to Jo: "They've made up their minds; they'll only believe us if we tell them what they want to hear." Prejudice tends to determine not only which facts are believed but also what information is even considered to be a fact. Williams thus goes off in search of the 'true facts' - an expression which reveals the ambiguous nature of truth.

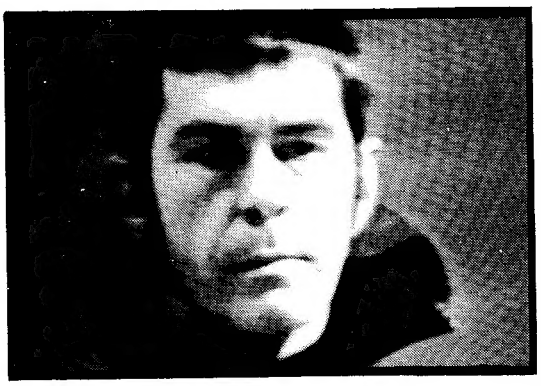
Given all this, it seems highly unlikely that the Draconian Prince and General Williams will be believed when they return to their respective planets at the end of episode six to warn of an imminent Dalek invasion. That we are led to think they will single-handedly win over their home worlds' hearts and minds illustrates a fundamental problem with all 'Doctor Who's attempts to comment on the human condition. Reasons of budget, dramatic form and, doubtless, personal belief tend to focus the stories on individuals - or, more exactly, leaders.

For all its populist concerns, 'Frontier in Space' is about heroes, villains, Emperors, Presidents and Generals - an elite of powerful individuals portrayed as determining the course of world and galactic affairs. This positions ordinary people (us) as 'the masses', with all that derogatory term implies. Indeed, groups of people are generally portrayed as 'rioting' or engaged in other mob-like be-









haviour. The lurking totalitarianism in this story is expressed by the Draconian Emperor: "An Emperor who does not rule deposes himself."

Members of one group, the Peace Party, are held as political prisoners in a penal colony dome on the Moon - although, even in this instance, most of the action centres around one of the Party's leaders, Professor Dale. It is worth noting that, unlike other groups or individuals in the story, these prisoners are never given an opportunity to explain just why they think their chosen cause - pacifism - is worth following. The Doctor's attitude toward them is somewhat ambivalent, recalling his earlier rejection of the pacifist philosophy of the Thals in 'The Daleks' (Serial "B") and the Dulcians in 'The Dominators' (Serial "TT"). His V-sign 'peace' gestures seem mocking and insincere, as if he is faintly amused by the group's naievety.

The twin triumphs of 'Frontier in Space' are Malcolm Hulke's excellent script and the very effective realisation of 26th Century society. Hulke flexes his writing muscles to establish himself as the master craftsman of 'Doctor Who'. As usual, his characterisation is particularly strong - everyone, from minor to major cast, has a distinct personality. There is some nicely developed Oedipal conflict between the Draconian Prince and his Emperor father, and the Draconians themselves - whom the Doctor says he has met before - are certainly a very welcome addition to the series' canon of aliens as opposed to monsters; indeed, benefitting from an excellent design, they rate as some of the best ever featured in the show, and it is easy to see why they were among Jon Pertwee's own favourites. The scenes between General Williams and the President - a woman, surprisingly enough given the usual male dominance in 'Doctor Who' - could be taken from a political power-play drama, and together with glimpses of 26th Century society such as news reports of overpopulation and the lunar penal colony, they give the story a certain air of sophistication. There are also some nice moments of humour, particularly the scene where the Master sits reading H.G. Wells' 'War of the Worlds'. This emphasis on character - exemplified by the Doctor-Jo-Master triangle - is the better side of Letts' and Dicks' attempts to woo adult viewers.

Compared to the garish visuals of the preceding serials, the realisation of the 26th Century is suitably low-key. The President's office is executed in early '2001' style, London's South Bank complex provides an authentically dehumanising location, while the studio sets and costumes are in cold blue-greys. The Doctor gets out of his late-Sixties rock star gear and into a variety of overalls and spacesuits, thus neatly de-emphasising the comic book aspects of his character. However, a scene where he reveals a string-file secreted in his shoe is pure 'James Bond', as is his escape from the Draconian embassy by suddenly flipping himself backwards over a chair and tumbling out of the room.

Director Paul Bernard makes good use of the limited but interesting sets, his prowling camera work lending a sense of movement to otherwise static scenes. His location footage of the quarry masquerading as the Ogrons' home world succeeds in conveying an impressive sense of scale, particularly when the Doctor and company descend to its floor and, later, when they are ambushed by the Daleks. Of course, the greatest battle apparent in the story is 'Doctor Who's continued struggle between set-bound drama and location-based action adventure, with the budget marking out the battlefield. So while the six episodes give the story scope, Jo and the Doctor do spend an awful lot of time in cells and cages.

In short, 'Frontier in Space' has a kind of cheap grandeur. It convincingly establishes an Orwellian future of betrayal and continual surveillance, and as with 'Colony in Space' - to which it constitutes a form of sequel - viewers can enjoy the story without being alienated by the science-fiction elements. There are, of course, occasional lapses into juvenility; it is difficult, for example, to listen to the Doctor's anecdote of purple, yellow-spotted alien horses and the like without cringing. These serve only to remind us that 'Doctor Who' is essentially a children's series with pretensions to adult appeal. Whatever sophisticated gloss may be put on individual stories, we are never more than an episode away from the 'Planet of the Daleks'.

SPACE & TIME

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Distribution.....'CyberMark Services'
'Space and Time' format devised by
Tim Robins and Gary Hopkins
'Doctor Who' copyright.....BBCtv
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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

Ever since they first started planning the tenth season of 'Doctor Who', Producer Barry Letts and Script Editor Terrance Dicks had been toying with the idea of including an epic-length anniversary serial featuring a whole host of the Doctor's classic adversaries. But in the gulf between inspiration and execution the hard realities of making such a show intervened. Conversations with Douglas Camfield revealed the horrendous production difficulties that had been experienced on 'The Daleks' Master Plan' (Serial "V") - the mammoth twelve-part Hartnell story which Camfield had directed, at some cost to his health. Added to this, Terrance Dicks was concerned that ratings could easily be lost for an unacceptable number of weeks if viewers who missed the opening episodes felt disinclined to start watching a serial with which they were unfamiliar. In Dicks' eyes, the ideal 'Doctor Who' should not exceed four episodes, although he conceded that six-parters did make more money available.

Eventually a compromise was struck: the epic-length story would go ahead, but it would be split into two halves, each handled by a different team and capable of being viewed as a serial in its own right. The only obvious links between the two would be a cliff-hanger ending to part six of the first serial and a continuity link in the form of the Daleks.

'Frontier in Space' was the first of the two serials. Careful budgeting was a hallmark of this production and one reason why the mooted 'gallery of old foes' was quickly reduced to just three - the Master, the Daleks and the Ogrons. The Master had been devised by Letts and Dicks and so was more or less BBC property, but the inclusion of the Daleks and the Ogrons meant that a fee had to be paid to their respective creators, Terry Nation and Louis Marks. For all the other monsters making cameo appearances in the show (Drashigs, Mutants and Sea Devils) the tenuous copyright loophole allowing thirty seconds on air for 'review purposes' applied, so no further expense was incurred.

It was planned that 'Frontier in Space' would be the only tenth season story in which the Master appeared. By 1973 the popularity of Roger Delgado's character was seriously rivalling that of the Doctor himself, a development which some people connected with the programme - including Jon Pertwee - were unhappy with. Before 'Frontier in Space' was screened Delgado was informed that a decision had been taken to write him out as a 'regular' on the show, although it was hoped that he could return as a guest villain from time to time.

In addition to the many elements from the series' past included in 'Frontier in Space', writer Malcolm Hulke created a new race of aliens for the Doctor to encounter, the Draconians. Basing these creatures on reptiles - as he had done with the Silurians and Sea Devils - Hulke envisaged their social structure as being akin to the great Empire-forging families of post-Napoleonic Europe, such as the Hohenzollerns or the Hapsburgs. Director Paul Bernard and Costume Designer Barbara Kidd, on the other hand, saw the creatures as being more like the Japanese Shogun warrior class of noblemen. Consequently, all the Draconian costumes reflected an Eastern influence, from the ornamental amulets to the blocked sandals. The collars were tailored to reflect the rank of each Draconian, from the downward-sloping shoulders of the warriors to the high upswept peaks of the Emperor.

The Draconian heads were a collaboration between Make-up and Visual Effects. Between them, Sandra Shepherd and John Friedlander came up with a set of some of the most effective masks ever to grace the series, perfectly complementing Barbara Kidd's costumes and Cynthia Kljuco's starkly simple oriental set designs.

The masks themselves were designed, sculpted and cast by John Friedlander, who used the new technique of mixing finely-ground silica in with the latex rubber so that each mask could be removed earlier from the mould. Then, by stretching the mask back over the original sculpture, Friedlander could remodel it slightly, thereby making each Draconian head different to all the others. The masks for Peter Birrel, John Woodnutt and Lawrence Davidson were all made from casts of the actors' own faces, but for the extras, particularly the dozen or so seen in the fifth episode, the plaster former was built up over an existing head cast of comedian Dave Allen.

The completed masks were then given over to the Make-up Department, where they were coloured according to the supposed age of each Draconian; green-hued for the younger creatures, more brown-tinted for the older ones. The fitting of beards and final on-the-day blending of mask and neck make-up was also the responsibility of Sandra Shepherd.

To ensure that the serial came within budget it was necessary to reduce overheads wherever possible, a process that had to be taken into account even before the scripts were written. Thus it was important not to introduce the Master before the second recording block in mid-October, because of the fee payable to Roger Delgado, and similarly it was necessary to limit the mass appearance of the Draconians to just one episode - and therefore just one recording day - as a saving not only on extras' fees but also on requirements for Dressers, Make-up Assistants and all the attendant facilities.

As this fifth episode was likely to be the most problematic to record, it was decided to leave it until last (on November 1st), with the sixth episode being shot the day before (October 31st). A team from 'TV Comic' visited the set during rehearsals for the final episode and were given 'carte blanche' to take behind-the-scenes photographs. Some of the resulting shots subsequently appeared in the first-ever 'Doctor Who Summer Special', released in May 1973 by 'Polystyle Publications' and retailing for the princely sum of 10p.

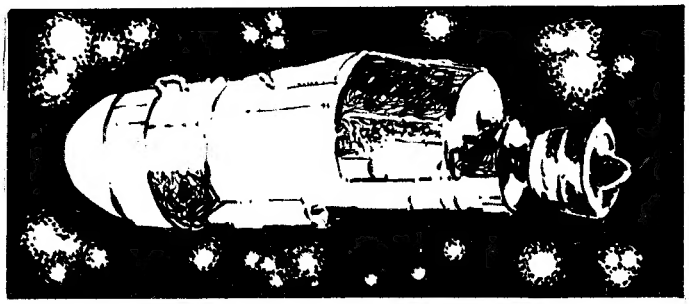
ROGER DELGADO

On June 18th 1973, viewers of BBCtv's early evening news were stunned by the announcement of Roger Delgado's death in Neveshir, Turkey. Over a caption slide of the Master in the robes he wore for 'The Daemons' (Serial "JJJ"), the newsreader recounted how Delgado, along with a film technician, had been killed when a hired car, driving them to the location for a film called 'Bell of Tibet', had run off the road into a ravine. Later, the '9 O'Clock News' broadcast further details of the tragedy, accompanied by a short clip of the Master from episode six of 'Frontier in Space' - as things transpired, the last episode of 'Doctor Who' in which he ever appeared.

Of Roger Delgado's part in 'Doctor Who', his wife Kismet remembers that "he absolutely loved playing 'the most evil man ever created', as he put it, and was not a little upset when they - the producers et al - decided to write him out six months before he was killed in Turkey. He was a lovely man with an adorable, deft sense of humour, and we had a marvellous marriage which lasted seventeen years."

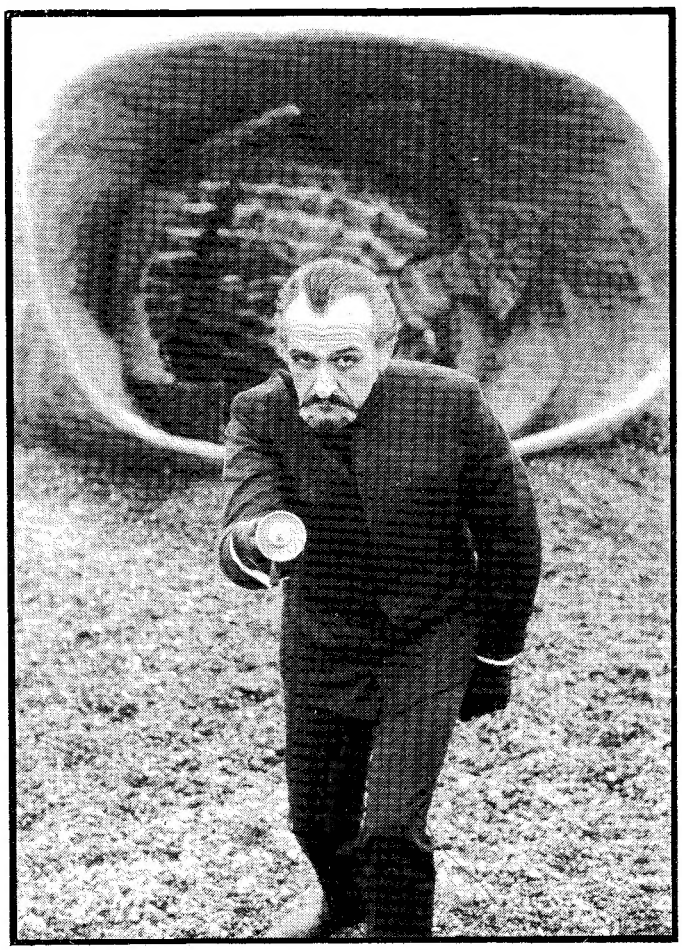
RETROGRADE TIME LORD

Justin Richards



From the moment he steps down from his horse box-shaped TARDIS at the start of 'Terror of the Autons' (Serial "EEE"), two things about the Master begin to intrigue us. The first is how similar to the Doctor he is; the second is how totally different the two Time Lords remain. Right from the start we are presented with both an enigma and a threat. The TARDIS itself begs many questions, but offers an easy solution - we know at once that the Master is a Time Lord. We are not long in ignorance of which side he is on, or of how great a threat he poses to the security of the Doctor, UNIT and Saturday tea time comfort. We are immediately offered examples of the two sides of the Master's power as he shows his superiority to 'Luigi Rossini'. The Master overpowers him physically, then mentally. He has only to stare into the circus owner's eyes for a few moments before Rossini runs to heel at the snap of the Master's fingers. By the arrival of a bowler-hatted Time Lord to warn the Doctor of the Master's presence on Earth, there is little left that we need to know. What is perhaps surprising is that the Doctor knows the Master so well, and that the Master is potentially more clever academically - "His degree in cosmic science was of a higher class than yours," the Doctor is reminded, and for once he is momentarily at a loss for words.

From this opening it would seem that there is nothing else to say about the Master that is not presented to the audience in the first half of his first episode. To a large extent this is true, but constantly he surprises us. Not, like the Doctor, by revealing entirely new facets of his persona, but rather by demonstrating the depth of that persona. We learn very little that is new about the Master, but we learn (or rather, get to know) a great deal about what we thought we already knew.



To make sense of the previous paragraph let us say that the character of the Master develops, progresses, puts on fictional weight. The bones are presented in full as soon as we see the Master - Roger Delgado's appearance, the Mephistophelean features, say it all - but over the next eight stories they are fully fleshed out as we are presented with proof of what we dared only to suspect.

As a vehicle for the Master, 'Terror of the Autons' is ideal for the uninitiated observer. It presents us with a relatively small-scale operation (in comparison with later, more grandiose plans), played out from the first moment to the very last. Even then the Master is the party responsible for ending it. He starts the ball rolling, and he it is who places it squarely in the back of his own net. But along the way we have got to know the Master well enough to make this plausible. If the Nestenes landed, he would no longer be number one - the planning and bridgehead over, he would be superseded by the main invasion force; and he is not one to play second fiddle easily. Already, however, he has demonstrated his power as a strategist and also that charm and humour that make him so much more dangerous. The plastic armchair that suffocates McDermot, the miniaturised corpse of the amateur gourmand Goodge left in his own lunch box...these are the Master's brand of humour - sick, black and malevolent. He takes a sadistic pleasure in devising the suffering and death of others.

By 'The Mind of Evil' (Serial "FFF"), the scale of the Master's plans is larger, more daring - and more self-centred. He is dependent upon only his own invention - the Keller Machine - and the easily manipulated prisoners of Stangmoor. We are once again privy to his planning, but not to the same degree as in the previous story. We do not need to be - having seen the Nestene plans through from inception we are ready to believe that the Master is quite capable of finding himself a limousine and chauffer, a troop of fake soldiers, a deserted airfield and UNIT's plans for the Thunderbolt missile. Similarly, we can accept and appreciate the planning that has gone into establishing the credentials of Emil Keller, installing the Keller Machine first in Switzerland, then at Stangmoor, and subverting the Chinese diplomat Chin Lee.

'The Claws of Axos' (Serial "GGG") is different. The planning is not the Master's - in fact, he is involved really by accident, stumbling into the way of Axos as it searches for food. The Master is caught up in the action rather as the Doctor has been during his exile to Earth. He is able to demonstrate his initiative as well as a degree of sense; he knows when to leave, although the Doctor risks staying with Axos to achieve his final victory. Far more than the Doctor, the Master again shows himself to be a pragmatist - helping the Doctor, when it suits him to do so. His motive is self-preservation, whereas the Doctor always intends to save the Earth and his friends; but this is the prime difference between the two.

'Colony in Space' (Serial "HHH") again demonstrates the Master's genius in terms of planning and also his scale of ambition. With his plan to find and gain control of the Doomsday Machine, the Master plots to rule the Universe. And the knowledge he needs to do it is lifted from the files of the Time Lords themselves. This would appear to be the height of arrogance - to loot the knowledge of his own people and attempt to turn that power (passive power until now) against them.

It is not the most arrogant that the Master is to get, however. The whole of his scheme to become ruler of Earth in 'The Daemons' (Serial "JJJ") is founded upon that intense arrogance. The entire plan depends upon the Master being deemed by Azal to be the most intelligent and suitable candidate on Earth. But the Master's arrogance is tempered with his pragmatism - the Doctor poses a threat, so he must be eliminated before Azal appears for the third and final time. Even so, the Master is shocked (outraged, even) by Azal's choice of the Doctor as his successor. Azal too is well aware of the Master's arrogance - "Take care, creature. With your few pitiful grains of knowledge you have summoned me here. But I am not your slave; and you are not immortal."

From the height of arrogance and power in 'The Daemons', the Master finds himself at the opposite extremes of fortune in 'The Sea Devils' (Serial "LLL"). Here he is a prisoner, having to rely not on the ancient and awful power of an almost omnipotent alien race, but merely on his own wits and abilities. Fortunately (from his point of view), the Master has never been at a loss in terms of initiative, as here he is forced to demonstrate to the full. From starting out as a prisoner, alone in a fortress patrolled by specially selected troops and situated on an obscure, otherwise deserted island, the Master gains control first of the prison Governor, Trenchard, then of the entire establishment. He exploits Trenchard's one weakness - his intense patriotism - and then, when the Governor begins to think for himself again, has the Sea Devils destroy him and the prison guards. Finally, the resuscitated reptiles are to become the instruments of the Master's revenge on the humans who have (admittedly with the help of the Doctor) humiliated and imprisoned him.

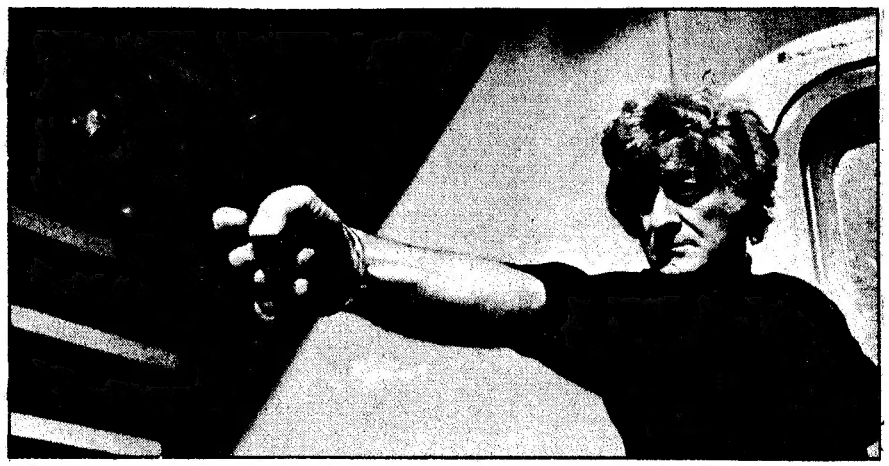
In 'The Time Monster' (Serial "OOO"), perhaps more than in any other 'Doctor Who' story, the Master demonstrates his learning and intelligence. While Dr Percival dithers about at his desk and does his best to destroy the Master's concentration, the latter sits with cigar and drink working out the extra temporal physics of the time vortex (wherein of course $E=MC^3$). But against this brilliant intellect is precariously balanced the impetuous anger that allows the Master to stand back from his TARDIS console, on the brink of success, and dare the Doctor to complete the Time Ram that will destroy them both. This is the paradox of the Master's persona - the blending of raw power and anger with phenomenal intelligence and smooth charm. In 'The Time Monster', that charm takes on even greater depth as the Master seduces Queen Galleia to gain control of Atlantis. It is the combination of power and charm that wins Galleia over - the Master, in her words, "has the bearing of a god"; words echoed by Lakis.

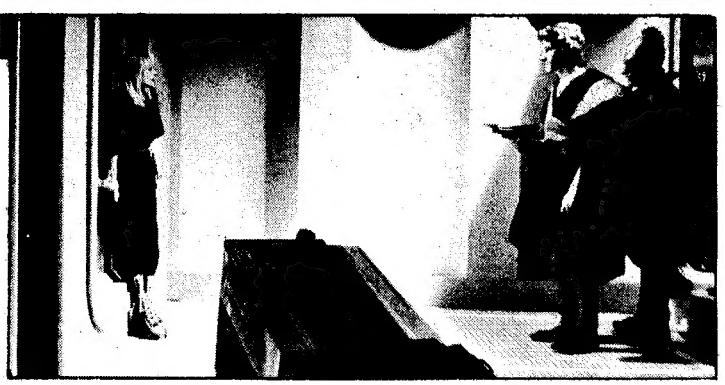
In 'Frontier in Space', rather than demonstrating the depth of several discrete areas of his persona, the Master displays the whole gamut of his character-traits and abilities. True he is playing the deadly game of galactic chess on behalf of those grand masters of the game, the Daleks; but the Master has aspirations only hinted at. "We'll see who rules the galaxy when this is over," he murmurs, almost amused by the presumption of the "stupid tin boxes". Again, his arrogance and self-confidence are to the fore. Perhaps after we have left the planet of the Ogrons the Master will have finally over-reahced himself. Who can say what grisly punishment the Daleks will inflict upon their failed accomplice should they catch up with him?

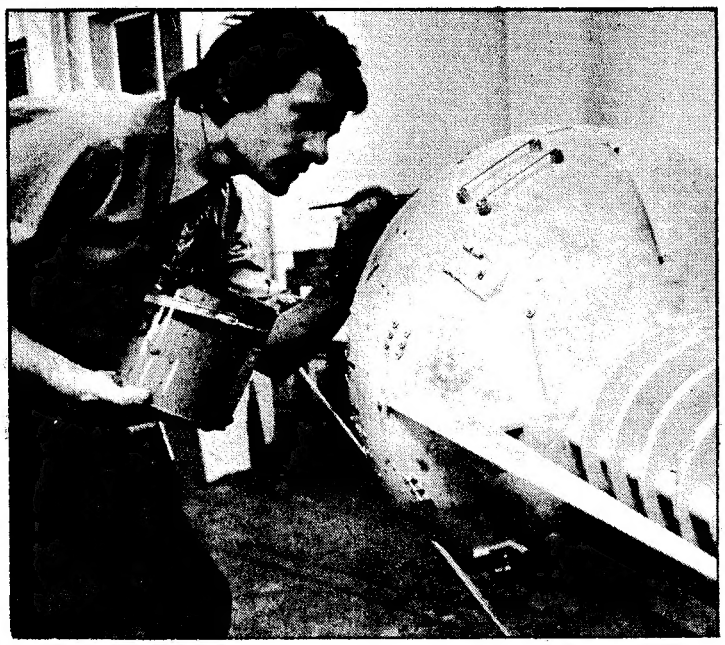
For the moment though the Master is all that we have seen him to be. He is the personification of charm to Jo while she is his prisoner, as he is to the President of Earth. His planning has never been more precise, although his arrogant desire to find the Doctor and boast about his achievements before handing him over to the Daleks as the icing on the powder keg is ultimately his undoing. With the Daleks too he is arrogant, but to little avail: "You will obey the Daleks", he is told, until he can back up his arrogant plan with logic. The reasoning behind the whole of the Master's plan to set the two major power blocs against each other, playing them off against their own fears and paranoia, is indicative of the guile and malevolent cunning at which the Master excels. He tricks Jo into sending the message he wants, while he is able to persuade the Governor of the Lunar Penal Colony to see his form of reason rather than risk the Master making public what he can, after all, only suspect. Yet, with this evil and machiavellian manoeuvring the Master retains his intelligence and skill - manufacturing the hypno-device that is so essential to his plans - and also his humour. Not only is he amused by the thought of the Doctor suffocating in deep space, but he calmly sits reading 'The War of the Worlds' as the galaxy prepares for battle. Only the Ogrons seriously unsettle the Master - for he is dependent upon them; and they are incredibly stupid. He has no problem manipulating them but, like the Doctor, he cannot abide less-intelligent beings and people. Those that do match up (almost) to his intellectual level, he delights in confusing and deceiving: he assures the Draconian Emperor that "no one is more concerned about the cause of peace than I" in order to gain time for the Ogrons to attack.

But all of these facets, these characteristics of the Master's persona are presented in 'Terror of the Autons'. Many, indeed, in that first scene, as described earlier. The Master has not changed over the time that we have known him, but developed. In 'Terror of the Autons', we can believe that the Master will kill the Doctor when he breaks into UNIT Headquarters in episode four, because we know so little about what he is really capable of, only what he threatens. By 'Frontier in Space' we can equally well believe that he will shoot Jo out of the space ship airlock into space - but now we believe it because we know him so well. We have seen what he can do. The character has progressed to such an extent that what we fear he is capable of initially, we now know he will do. This is a tribute to Terrance Dicks and the writers who made the part so real, to Jon Pertwee and the actors who were all so utterly convincing in their reactions to the Master, but most of all to Roger Delgado, without whom those initial scriptual bones could never have taken on such a weight of conviction.

BEHIND THE SCENES







TECHNICAL NOTES

Jeremy Bentham

As on 'The Space Pirates' (Serial "YYY"), the extensive requirement for model work in this story led to the appointment of more than one Visual Effects Designer. Rhys Jones was assigned to handle the live-action mechanical effects (special prop guns, explosions, wax doors, etc), while Ian Scoones oversaw construction and direction on the Department's model stage at Television Centre. Overall supervision of the entire project was the responsibility of senior Visual Effects Designer Bernard Wilkie.

Wilkie admits to a small act of self-indulgence on 'Frontier in Space'. Almost exactly twenty years earlier, as a member of the BBC's engineering team, he had helped the Costume Department to assemble a rudimentary space suit (using a combination of diving and fire-fighting gear) for Rudolph Cartier's 'Quatermass Experiment' serial. That, in turn, had contributed toward the BBC's decision to establish a visual effects unit, and eventually led to Wilkie's appointment as head of that Department when he succeeded Jack Kine in the early Seventies. To mark this twentieth anniversary, Wilkie based Jon Pertwee's space helmet for 'Frontier in Space' on the one cobbled together in 1953 for the 'Quatermass' serial.

The space walk sequences, with a double for Jon Pertwee suspended on a Kirby wire, were filmed at Ealing studios.

Like Wilkie, Ian Scoones drew on his past for inspiration when carrying out the model work on this serial. Having previously worked for Gerry Anderson, he appreciated the high standard of miniatures built for the 'Thunderbirds' and 'Captain Scarlet' series in the Sixties, so he was immediately interested when a trade auction was announced of props housed at ATV's Elstree studios, where Anderson's more recent 'UFO' series had completed its production run just three years before. Armed with a BBC cheque book, Scoones - with other members of the Department - was successful in bidding for a whole variety of models and fibre-glass moulds from the 'Century 21' vault. With careful re-crafting and cannibalising, props such as the Firefly from 'Thunderbirds' and 'UFO's Lunar Module became some of the spaceships seen in 'Frontier in Space'. Ironically, the one mock-up directly based on an Anderson idea - the 'Fireball XL-5'-style hull-panel mounted missiles - was built from scratch.

The only spacecraft model designed and made totally from scratch was the prison ship piloted by the Master. As with most of the models used in this story, it was filmed hanging upside down so that audiences would not notice the supporting steel wires. Unlike 'The Space Pirates', none of the models housed any working mechanism - the footage of engines firing all came from NASA stock.

Director Paul Bernard oversaw none of the model shooting, being far more pre-occupied with the multiple-venue location schedule he had to fulfil in just one week.

One of the main sites for the location work was the Royal Festival Hall complex on the South Bank of the Thames at Waterloo. Because of the problems of crowd control and the regular operation of the Festival Hall, the only way in which the production team could use this venue was a Sunday. This meant that the crew were all entitled to bonus payments; a hefty overhead on an already stretched budget. Luckily no special props or sets needed to be erected. Indeed the only pre-shooting problem the crew ran into was moving-on the many tramps and destitutes sleeping under the stairwells and rampways.

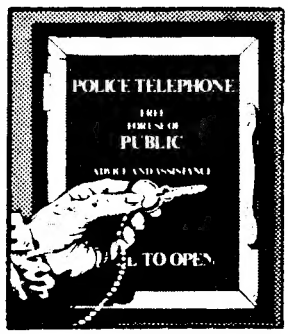
For the Draconian Embassy exteriors, Paul Bernard took up Malcolm Hulke's suggestion and filmed at a very futuristic looking private house on Highgate Hill, not far from Hulke's own residence in Hampstead.

Predictably (for 'Doctor Who'), the main bulk of the exterior shooting was done in a quarry; on this occasion, a quarry on the outskirts of Reigate. Again, little in the way of pre-construction had to be done, the only major set-up being a series of boards for the Daleks to move across. Background sound was a problem, however. Despite the use of directional microphones and cowls, the noise of everyday life around Reigate proved too intrusive, forcing Paul Bernard to book a sound dubbing session with the artistes a few days later back at the TV Centre.

The element of the production which worked less well than expected was the creature known as the Ogron Eater. On paper, Cynthia Kljuco's design for a man-operated monster looked good. It was planned to make the creature appear much larger than its Ogron victims by the use of camera perspective. Unfortunately, though, the finished costume, even with internal frame supports, was judged to be too obviously a rubber-coated sack. Paul Bernard therefore restricted its appearance in the story to one long-shot.

Malcolm Hulke had scripted his episodes with a 'grandeur of space' theme, envisaging a use of models possibly akin to that in the film '2001: A Space Odyssey'. However, Paul Bernard was unhappy with some of the finished model footage, so he decided to compensate by tightening the pace of the live action. In doing so, he lost some of Hulke's original end-of-episode cliff-hangers: part one was originally to have ended with the Ogron raiders shooting the Doctor and looming over Jo; part four's finale was to have been the Draconian space captain tearing up the Master's fake credentials and stating that he, the Doctor and Jo would be shot for violating Draconian space; and part five was to have closed with General Williams pledging, "If the planet of the Ogrons exists, we shall find it". One unfortunate result of all this re-editing was the loss of a very important sequence in part three, where the President's assistant, Sheila, reminds her how a younger General Williams caused the Draconian War by destroying one of the creatures' battle cruisers with a blast from his own ship's exhaust rockets.

However, by far the biggest difference between the script and the transmitted serial comes at the end of part six. In the script, the Master and the Ogrons ambush the Doctor's entire party. The Master goes to shoot the Doctor, but at this point Jo operates the fear-box. The Ogrons panic, and in the general confusion the Master's aim is deflected. The Master then attempts to escape down a corridor, pursued by General Williams, leaving the episode to end with the Doctor opening the TARDIS doors, saying to Jo, "We're going after the Daleks..." Paul Bernard did in fact shoot these scenes as scripted, although Malcolm Hulke's original intention that the Ogron Eater should appear at the climax had to be dropped owing to the problems with the costume. However, when Barry Letts and Terrance Dicks later reviewed the videotape, they were unhappy with the ending, feeling that it lacked impact and failed to tie in well with the following story. They therefore asked the director of that next serial, David Maloney, to re-shoot the final scenes of 'Frontier in Space' during his own studio sessions. Thus, the shots of the Doctor staggering into the TARDIS and the subsequent TARDIS interior scene in the final version of 'Frontier in Space' were directed by David Maloney and not Paul Bernard. This last-minute change of plan accounts for the rather hurried and disjointed nature of the ending, and for the fact that the Master simply disappears rather than having a proper exit from the story.



PRODUCTION CREDITS

Stephen James Walker

SERIAL "QQQ"

COLOUR

PART 1	Duration 23' 17"	24th. February 1973
PART 2	Duration 24' 10"	3rd. March 1973
PART 3	Duration 24' 00"	10th. March 1973
PART 4	Duration 23' 35"	17th. March 1973
PART 5	Duration 23' 57"	24th. March 1973
PART 6	Duration 24' 44"	31st. March 1973

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning
The Master.....Roger Delgado

FEATURING:
President of Earth.....Vera Fusek
General Williams.....Michael Hawkins
Draconian Prince.....Peter Birrel
Professor Dale.....Harold Goldblatt
Draconian Emperor.....John Woodnutt

WITH:
Gardiner.....Ray Lonnen
Hardy.....John Rees
Stewart.....James Culliford
Kemp.....Barry Ashton
Newscaster.....Louis Mahoney
Draconian Space Pilot.....Roy Pattison
Ogrons.....Maurice Purvis, Steve Kelly
Maurice Bush, Geoff Todd
Rick Lester
Draconians.....Kevin Moran, Bill Burridge
Terry Sartain
Earth Guards.....Jamie Griffin, Dennis Plenty
Draconian First Secretary.....Lawrence Davidson
Cell Guard.....Timothy Craven
Secretary.....Karol Hagar
Earth Prison Guards....Geoff Witherick, David Billa
Presidential Guards.....Terry Denville
Emmett Hennessey
Sheila.....Luan Peters
Girl Technician.....Caroline Hunt
Patel.....Madhav Sharma
Cross.....Richard Shaw
Prison Governor Stevens.....Dennis Bowen
Lunar Guard.....Lawrence Harrington
Draconian Captain.....Bill Wilde
Draconian Messenger.....Ian Frost
Principal Speaking Ogron 1.....Stephen Thorne
Principal Speaking Ogron 2.....Michael Kilgarriff
Earth Battle Cruiser Captain.....Clifford Elkin
Newsreader.....Bill Mitchell
Congressman Brook.....Ramsay Williams
Spaceship Pilot.....Stanley Price
Dalek Voice.....Michael Wisher
Daleks.....John Scott Martin, Cy Town
Murphy Grumbar
Extras.....George Ribbit, Derek Hunt
Brian Nolan, Ken Wade
Ray Millar, Bruce Wells
Chris Stevens, Steve Ismay
Pat Gorman, Wolfgang Von Jurgen
Clinton Morris, Jim Delaney
Ian Yardley, Leslie Bates
John Moore, Jean St. Louis
Nelly Griffiths, Dana Michcie
Nancy Gabrielee, John Hughman
George McFarlane, Fred Looker
Monika, Michael Mulcaster
David Layton, Steve Tierney
Richard King, Laurence Held
Gary Dean, Bill Matthews
Andy Devine, Stewart Myers
Rodney Cardiff, David Waterman

TECHNICAL CREDITS

Production Assistant.....Nick John
Assistant Floor Manager.....John Bradburn
Assistant.....Kay Stephens
Technical Manager 1.....Ralph Walton
Technical Manager 2.....Tommy Dawson
Ron Bristow
Sound Supervisor.....Brian Hiles
Grams Operator.....Gordon Phillipson
Crew.....No. 9
Vision Mixers.....Mike Turner
Shirley Coward
Floor Assistant.....Christopher Moss
Film Cameraman.....John Tiley
Visual Effects.....Bernard Wilkie
Rhys Jones
Costumes.....Barbara Kidd
Make-up.....Sandra Shepherd
Masks.....John Friedlander
Incidental Music.....Dudley Simpson
Special Sound.....Dick Mills
Director of model sequences.....Ian Scoones
Director of additional scenes.....David Maloney
Script Editor.....Terrance Dicks
Designer.....Cynthia Kljuco
Producer.....Barry Letts

DIRECTOR:

PAUL BERNARD

BBCtv 1973